

CLUB MORAL, Kattenberg 122, 2200 Antwerpen, Belgium.

Issue 6 of the excellent 'Force Mental' is now available. A 'kultureel magazine', which has included contributions by ANVK, Come Org., Etat Brut, MB, DDV, Mary Dowd and lots lots more. They have a large number of cassettes available, and a couple of books covering the art performances by DDV and ANVK. At the moment, all back issues of Force Mental are available. It is written in Belgian and English. Cost BF75/DMA/E1/42, add 20% for postage. Foreign money is acceptable to rates of exchange.

CFC TAPES, 53 Hollybush Hill, Snarebrook, London E11 1PX, England.

CFC have re-released the TG cassette 'Nothing Short of a Total War', previously being a limited edition of only 23. It contains archive recordings. Price is £2. There are also a number of other very worthwhile tapes available. Write to them and ask for a list.

NIKE SEDGLEY, 21A Tasker Street, Walsall, W. Midlands, England.

A tape by Death Mag. 52 / SHC is now available. The first side is a studio recording, the second live. I prefer the live side: lots of metallic percussion and trumpets. It's a shame their performance at the 'Equinox Event' was stopped. What started as a promising set was ruined by some childish antics the band could do nothing about. Write to the address given for more details.

DATENVEREITUNG, Andreas Muller, c/o Normal, Bornheimerstr. 31, 5300 Bonn 1, West Germany. Datenverarbeitung magazine no. 8 (May 82) is still available for DM2. There are articles on Esplendor Geometrico, Sterile Records, MB, Laughing Hands, Radio Free Europe etc. Almost all of it is written in English. Highly recommended.

Daten. also have several cassettes released. Besides a couple of very good compilation tapes, there are releases from Esplendor Geometrico, Hunting Lodge & Cultural Amnesia. Write for their current tape list.

SELESTWORD ORGANIZATION, Roger Karlsson, Hyttan, 610 12 Hallestad, Sweden.

Several tapes are available from here, mostly by Enhanta Bodlars (One Handed Executions). They also distribute the Crass booklet and an SPK video. Write for their newsletter.

LAMP OF THOTH, 4/8 Burley Lodge Road, Leeds LS6 1QP, England.

The Lamp of Thoth must be the best occult magazine available. Written by occultists it contains lots of practical articles for both beginner and adept alike. All aspects of the occult are covered (witchcraft/high magic/Crowley/etc). For anyone at all interested in the occult this magazine is a must.

THE SORCERER'S APPRENTICE (at the same address as L.O.T.) have a massive catalogue. They have over 2000 books on various aspects of occultism, high quality pure herbs and incense and authentic (some original) ritual paraphernalia. Write to them for more details of catalogue price etc.

RICKY SCHOUTEN, Finger in the Dike, Postbus 71723, 1008 de Amsterdam, Netherland.

"Three Times A Day" is a compilation cassette package available for fl.15. Contributors include MB, Portion Control, DDAA, Hunting Lodge, Colin Potter. 21 tracks by 19 artists.

SOCIETE ANOMOMIE, P.O. Box 207, Edgecliff, N.S.W. 2027, Australia.

A good selection of books, magazines, videos, records and cassettes are distributed by Societe Anonomie. Some items: Lenny Bruce Live video, Come Org. records, Burroughs/Kerac cassettes, Force Mental mag. Send a S.A.E. for a list.

VITTORE BARONI, Via Raffaelli 2, 55042 Forte Dei Marmi, Italy.

"Area Condizionata" is a new cassette-magazine. No.1, 'Italiano Industriale', is a C60 tape + booklet. Vittore still has a few of his 'Trax' tapes available and some other items. Write for some interesting leaflets etc, detailing his products.

IN CONTROL, John Sanders, 49 Whinfield road, Claines, Worcester, WR3 7HF, England.

Quite a varied magazine this. Contents include; schizophrenia, genetic engineering, 23 Skidoo, Disease as weapons, SS, Iphar. I'm not sure about the price so write to John for details. John was planning on doing a magazine on Manson, but I've not heard anything about that for a while. Ask for information anyway, he is looking for material on Manson.

COUM, Hatschehstr. 7/3, 4840 Vocklabruck, Austria.

Issue one of this magazine included William Burroughs, Psychic TV, Z'ev, Patti Rank Xerox. It's all written in German so didn't mean much to me I'm afraid. The mag. is changing name to Einheit for issue 2, and 50% of the text will be in English. So far included are William Burroughs, Melophile Records, maybe Esplendor Geometrico, Monte Cazazza & Sterile. Write for more details/publication date etc.

GROK 5

Date: July 1983

Copy No. 139



Random Exekutions.



Prepropaganda for Public Good :

available from

DAVID MINSHALL
40 MANOR PARK
REDLAND
BRISTOL
BS6 7HN
ENGLAND



Contacts.

APOCALIPSO A*ACOGO, Rock Wilson, 75 Lakanal, Sceaux Gardens, Camberwell, London SE5 7DP, England. Some back issues of this excellent magazine are available, contents include: Manson, S/M, Reagan, Self defense against rape, How to tie up your lover. A new issue should be out any time now. Rock is also working on a Nocturnal Emissions media history, which should be really good as he has access to their files. Write for information on availability and prices.

TRENCH MUSIC KORE, C.J. Duncan, 14 Arranview Street, Chapelhall, Airdrie, Lanarkshire, ML6 8XN, Scotland, UK. If you want to hear some excellent music write for details of the their cassette Operations: Brutal. Also available is a compilation tape featuring Nurse With Wound, Lustmord, David Jackman, Fote and others. Both tapes are highly recommended.

CIEM, P.O. Box 86010, North Vancouver, British Columbia, V7L 4J5, Canada.

The May 83 edition of the Contact List of Electronic Music is now available. It is the largest edition yet, 86 pages. If you want to find out about electronic music, this is the way to do it. Hundreds of addresses of magazines, record companies, organizations all with details of the activities or products of the people concerned. This magazine is a must if electronic music interests you at all.

cont....



First they came for the Jews
and I did not speak out—
because I was not a Jew.

Then they came for the communists
and I did not speak out—
because I was not a communist.

Then they came for the trade unionists
and I did not speak out—
because I was not a trade unionist.

Then they came for me—
and there was no one left
to speak out for me.

Pastor Niemöller

NEKROPHILE RECORDS



P.O. BOX 79
1080 VIENNA
AUSTRIA

SS-WVHA

Physikalische Therapie



LOW PRESZURE CHAMBER EXPERIMENTS

DEATH RATE 100%

The experiments pursued the object to determine the reaction- and survival-ability of human beings in high altitudes under rapid ascent in such altitudes (to 20 and more kilometres) as well as under sudden descent from high altitude. Beside Block 5, isolated from the rest of the hospital-tract so that nobody could look into, a test-vehicle of the Air Force was installed, which was equipped with built-in instruments for measurement of pressure, temperature and altitude. With the help of these devices the test persons could be put into the physical conditions of a drive to indicated altitudes and a fall into the abyss. The electro-cardiograph recorded the heart action of the TPs. After death occurring ("boiling of blood does not yet occur in an altitude of 21 kilometres") the TP was dissected immediately. It was observed during the dissections that the hearts of the killed still beat, and so a series of special experiments was executed in order to learn how long after the killing the heart would be still in activity.

HYPOTHERMIA EXPERIMENTS

DEATH RATE 30%

The effect of cooling on the warm-blooded also stood in the sphere of interest of aeromedical research. During the first period the TPs were laid, naked or dressed, into cold water of 4 to 9 degrees centigrade, until they stiffened. The Measurement of temperature was carried out thermoelectric-rectal. During the

SS-HFA

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second period the TPs were laid in the open over night at a temperature of minus 20 to 25 degrees centigrade and hourly poured over with water. Through narcosis a smooth execution of the experiments was made possible. TPs who were completely put into ice water did not die until 5 hours. In several experiment-series the re-warming of the stiffened bodies of TPs still alive happened through women who performed coitus with the resuscitated. Laid between two naked women the TPs did not recover as fast as with only one woman until the observed sexual act

STERILIZATION EXPERIMENTS

DEATH RATE 50%

Method 1: To attain female sterility, chemical irritation-liquids were injected into the wombs of the TPs, the liquids passed through to the end of the oviducts, in many cases penetrated the abdominal cavity. (Clauberg-Injections). With an adequately practised physician and a small auxiliary staff as many as 1000 sterilizations a day would be possible. Method 2: Able-to-work male TPs between 20 and 24 years of age were exposed with their genitals to the effect of X-rays for 15 minutes which caused burns and suppurations. 2 to 4 weeks later the victims were castrated so that their testicles could be dissected and examined microscopically. Basically one can manage, at highest voltage, through thin filter and at a small distance, with an irradiation-time of 2 minutes for males and 3 minutes for females. In a specific installation 150 to 200 persons a day could be sterilized, with 20 installations therefore already 3000 to 4000 a day.

The Eyes

The most disconcerting and disabling blow to the eyes is a full-fingered fan job. The fingers are stiffened and slightly spread and, if possible, all fingers are utilized. Even if only one finger hits its appointed target, the end result is painful for the subject. The first probable reaction is for the subject to bring his hands up, to either protect the face and eyes or grab for your hands. This — as any experienced fighter knows — leaves the subject's body open for another strike. Using only two fingers to strike the eyes requires exceptional accuracy and can be blocked using only one hand. Strikes to the eyes do not always cause instant or permanent blindness, but will cause intense pain and disorientation so that the subject will raise his hands to his face and usually stumble about and fall. He will also find it difficult to counter further strikes.

On The Nose

A direct under-the-nose strike will break the nose, cause a great deal of pain to radiate across the face and a great deal of blood to flow. For the less-experienced fighter who is the victim of such a strike, the blood and pain psychologically weaken the fighting spirit. Again, it is likely the hands will go to the face, vision will be impaired, and if further blows are deemed essential, the subject will find them difficult to deal with. The best strike for the nose area is to thrust the heel of the hand up under the nose, hitting at a 45-degree angle.



Use heel of hand under nose to knock subject off you.

Eardrums

The delicate membrane in the ear makes it a prime target. There are drawbacks, however. If the ears are covered with hair or a cap, the blow will be dissipated and one can anticipate having to follow through with another technique.

Cupping the hands and slamming them over one or both ears will rupture the eardrums; the subject will drop to his knees and go into shock. It is unlikely that fatalities will result.

One ruptured eardrum will cause excruciating pain and the subject's head will ring for about 10 days. But it will heal, and the subject will not be so injured as to be unable to dream of revenge. Ruptured eardrums bleed little and show little or no visible signs of damage. A subject can fight briefly after having one eardrum damaged.

Trauma Troves

The neck, throat and skull-base areas provide a veritable "trauma trove" of striking points. The throat is the most sensitive, its most vulnerable part being the top of the hollow. Here, a non-marking strike is achieved by opening the hand and striking forward, making contact to the windpipe with the webbing between the thumb and index finger. The subject will gag and grab his neck. His breathing will become labored, giving you vital time to either escape or strike again. If you don't mind damaging your assailant, you can strike with the stiffened finger-tips or with the tensed edge of the hand (knife hand strike — shuto).

The sides of the neck provide areas where a forceful blow will knock a person unconscious, but not cause serious damage. Striking with the edge of the hand below and in front of the ear, or right at the edge of the skull slightly behind the ear lobe can add concussion to unconsciousness for your subject.

A forceful blow with the edge of the hand or fist edge (hammer fist) will only knock your subject out. Punching behind the ear can cause loss of vision, but for experienced fighters this blow will be only a preliminary strike before the finishing blow. This strike will not work on someone who is high on drugs or mentally deranged, as they will not respond as anticipated to a side-of-the-neck blow.

SURVIVAL

DO YOU WORK IN OR NEAR A LIFE-THREATENING SITUATION?
HAVE YOU EVER BEEN MUGGED?
HAVE YOU EVER BEEN RAPED OR NEAR RAPED?
DO YOU FEAR FOR YOUR LIFE?

PUT THE ODDS IN YOUR FAVOR.

Be Prepared!

Body Blows

The collarbones are thin and can be broken with the edge-of-the-hand (knife hand — shuto) strike. A broken collarbone will inhibit the subject from using the arm on the broken-bone side.

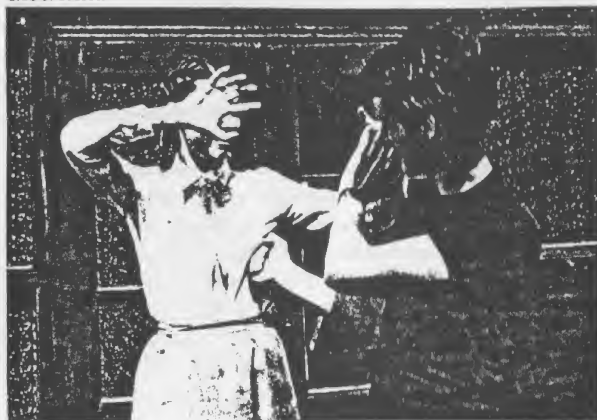
If your assailant is a woman, a particularly sensitive strike would be to punch up and into the side of the breast.

Below the armpit is a spot often neglected by infighters. A forceful punch will knock a subject down or double him up. A strike to the floating ribs is also a good preliminary striking point — and painful.

The solar plexus is an overrated striking point, but is excellent for making a subject bend over for a knee lift to the face or a hammer-fist blow to the base of the skull. You can knock a person unconscious by striking here, but just knocking his breath out is more likely. The solar plexus is essentially an area for a "sucker punch" followed by a second strike.

A strike to the ribcage could damage a subject by cracking ribs, but it is not a prime target. A close friend of mine once did a back kick to an assailant's ribcage, fatally wounding him by driving his broken ribs through his lungs, but this is an exception.

On a woman — strike under and to side of breast.



Below The Belt

The lower intestines are covered with a thin layer of muscle and make a good target if you want to bend your subject over. A forceful strike slightly above the groin will double a person over and cause reaching afterward — if he is still conscious. A strike here will rarely mark your assailant.

The kidneys (located two inches above the belt on either side of the back) are good areas to hit if you are behind your prey. A solid punch can cause unconsciousness and permanent damage, but often will only cause severe pain, so a follow-up strike might be necessary.

The groin area, made famous by mothers instructing their daughters in self-defense, is not as perfect a target as legend would have us believe. It is true that the groin can be punched, kicked or grabbed, thus lending itself to a variety of strikes. The main drawbacks are:

1) If your subject is high on drugs or alcohol, or insane, he probably won't feel the blow until he begins to "normalize."
2) Most men are very protective of their groin area and have fast reflexes when it comes to keeping their "family jewels" safe.

If you decide to grab for the groin, aim slightly to one side to get one testicle. Kicking up under the testicles is the most effective blow and can cause unconsciousness, but will generally just double the subject over and start him reaching. (A follow-up strike to the kidney or temple is very effective.) One can also punch or use the palm, heel turned upward, to hit into the groin.

The instep can be stomped on to break the delicate bones in the foot. Again, the subject bends forward and is ready for your next strike. Any leg blow will limit the assailant's effectiveness. You never see a good one-legged fighter.

Legging Down

The knees are good to strike if you wish to down a subject. If the opponent faces you, kick with the toe of the shoe under the kneecap. It will tear cartilage and knock him down. You can also kick with the heel or side of the foot, slightly above the kneecap, or from the side directly at the knee joint. This blow takes only 60 pounds of pressure to be effective and can guarantee that your "kicker" will not be running off at any great speed.

The shin is a painful place to be struck, as anyone who has bumped a coffee table in the dark knows. If one delivers a good solid blow to the shin, its usual effect is to bend the subject forward and place him in perfect position for a knee-to-the-nose strike.

IMPROVED ROCKET MOTORS

Covers the construction and propulsion of small rockets which can be fabricated from commonly available materials such as sheet metal and plumbing pipe. The text presents data compiled from over 1,000 test firings and lists possible guerrilla or military support missions for the rockets.

IMPROVED MUNITIONS FROM AMMONIUM NITRATE

Ammonium nitrate, commonly available in fertilizer, can serve as the basic ingredient for an effective improvised explosive. Preparation of the ammonium nitrate, evaluation of indigenous sensitizers, variables affecting sensitivity and alternate initiation methods are also covered.

IMPROVED BATTERIES AND DETONATING DEVICES

Text covers improvised batteries and generators plus detonating test results. Also, plans and description for an electronic triggering device for booby trap and perimeter defense applications. This provocative book also contains two bonus reports: one on how to get motor oil as a method of sabotage and another on personnel marking applicable to counter-insurgent operations.

IMPROVED EXPLOSIVES FOR USE IN DETONATORS

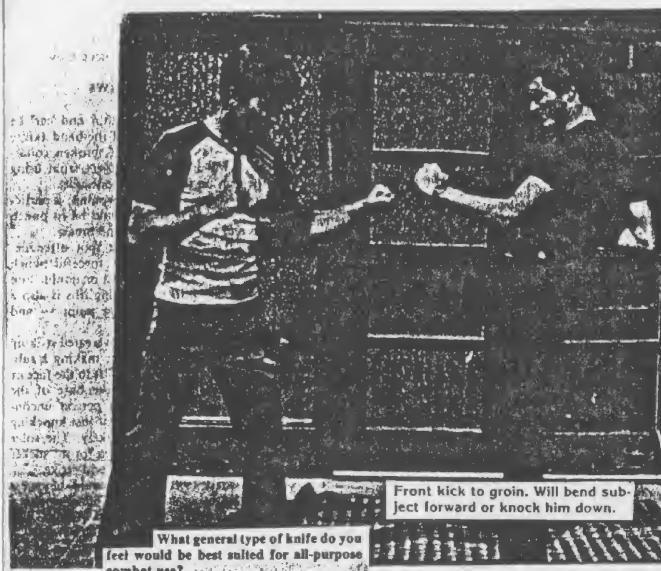
Covers field expedient methods for the construction of improvised detonators using primary explosives derived from indigenous materials. Emphasis is placed on fabrication materials and techniques which can be accomplished by novice personnel.

EVALUATION OF IMPROVED SHAPED CHARGES

Shaped charges have long been noted for their effective application against light armored targets. This book investigates the construction and performance potential of shaped charges which can be fabricated from indigenous materials and components.

What general type of knife do you feel would be best suited for all-purpose combat use?

A Bowie-style knife. A Bowie is, after all, a refined fighting knife. Such a knife should possess the following features: the point should be at or very near the axis of thrust, which is usually at the centerline of the handle, not the blade as is generally supposed. This gives a Bowie the ability to penetrate as well as a dagger, while providing a larger wound channel. The Bowie also has a greater slashing capability, due to its sharper single edge, and this may be more important in the real world than a dagger's supposed penetration advantage. The Bowie will be strong. In fact, a properly forged and tempered Bowie is for all intents and purposes impossible to break. I have shot a bullet from a .30-30 Winchester into the blade of one of my Bowies with no blade damage.



Front kick to groin. Will bend subject forward or knock him down.

Proto-Comatose Lucidity.

The candidate is made ready for the Ordeal by general athletic training, and by fasting. On the appointed day he is attended by one or more chosen and experienced attendants, whose duty is (a) to exhaust him sexually by every known means, (b) to rouse him sexually by every known means.

Every device and artifice of the courtesan is to be employed, and every stimulant known to the physician. Alcohol, ether, and strychnine may be employed freely, but cocaine should be exhibited with a certain prudence. Frictions of brandy, and even slightly diluted Eau-de-Cologne, may be used for the phallus itself, and a spray of capsicum in ether may be applied to the abdominal muscles. Nor should the attendants reck of danger, but hunt down ruthlessly their appointed prey.

Finally, the Candidate will sink into a sleep of utter exhaustion, resembling coma, and it is now that delicacy and skill must be exquisite. Let him be roused from his sleep by stimulation of a definitely and exclusively sexual type. Yet if convenient, music wisely regulated will assist.

The attendants will watch with assiduity for signs of waking; and, the moment these occur, all stimulation must cease instantly, and the Candidate be allowed to fall again into sleep; but know sooner has this happened than the former practice is resumed. This alternation is to continue indefinitely until the Candidate is in a state which is neither sleep nor waking, and in which his Spirit, set free by perfect exhaustion of the body, and yet prevented from entering the City of Sleep, communes with the Most High and the Most Holy Lord God of its being, maker of heaven and earth.

The Ordeal terminates by failure - the occurrence of sleep invincible - or by success, in which ultimate waking is followed by a final performance of the sexual act. The Initiate may then be allowed to sleep, or the practice may be renewed and persisted in until death ends all. The most favourable death is that occurring during the orgasm, and is called Mors Justi.

As it is written: Let me die the death of the Righteous, and let my last end be like his!



Aleister Crowley in 1910. Drawn from memory by Austin Osman Spare in 1953.

The mental exaltation generated by a magically controlled orgasm forms a lucent lense-like window past which streams the vivid astral imagery of the subconscious mind. Specific images are evoked and "fixed"; they become instantly and vitally alive. As their luminous presence is obsessive, magical safeguards are essential to offset actual obsession. These images are dynamic links with the deeper centres of consciousness and act as keys to the experience or revelations which form the object of the Operation. To incarnate such experiences is the object of sexual magick. It is necessary, therefore, to formulate the will with great care and with strict economy of means. There must be nothing in the mind at the moment of orgasm except the image of the "child" which it is intended to bring to birth.



Formula of Zos Vel Thanatos, a magical stèle designed by Austin Spare in 1955.

What am I?
I am all I have remembered summarized as form, for I was once allness and absolute.
What is ego?
That which I have united emotively of my past to things.
What is the world of environment?
My past and future selves, seen and unseen.
What does it all mean?
Whatever I desire it to mean when necessary to me.
What is it all for?
Self-pleasure by infinite unities and equal separations, to retain separateness.
What is death?
A great mutation to your next self.
There is no ultimate, everything becoming from what has gone before because of changing ultimates, our valuation of things determining this.

Affirmation Creed of Zos Vel Thanatos

I believe in the flesh 'as now' and forever...for I am the Light, the Truth, the Law, the Way, and none shall come unto anything except through his flesh.

Did I not show you the eclectic path between ecstasies; that precarious funambulatory way...?

But you had no courage, were tired, and feared. THEN AWAKE! De-hypnotize yourselves from the poor reality you be-live and be-lie. For the great Noon-tide is here, the great bell has struck...Let others await involuntary immolation, the forced redemption so certain for many apostates to life. Now, in this day, I ask you to search your memories, for greater unities are near. The Inceptor of all memory is your Soul. Life is desire, Death its reformation...I am the resurrection...I, who transcend ecstasy by ecstasy, meditating Need Not Be in Self-love...

Perversions may be used to overcome moral prejudices and conformity instilled by wrong upbringing, or a society pernicious to the healthy development of the individual. Mind and desire must become amoral, focussed, and made totally acceptive, so that the Life-force is free of inhibitions prior to ultimate control.



Austin Osman Spare.
1888 - 1956.

WILLIAM S. BURROUGHS.

I was recently sent a tape from Australia. It contains interviews with William Burroughs and people who know him. The interviews are broken up with extracts of readings, material from the Industrial Records album, "Nothing Here Now but the Recordings" and some music, mostly jazz. Following is a transcript of the tape.

Q. interviewer, WSB. William S. Burroughs, GPO. Genesis P-Orridge, (?) not known (sorry!)

(?) So, back to Bill Burroughs. Bill was then, he was a very tall elegant gentleman. He wore a long grey rather faded coat with a black velvet collar and a hat. And I'd see him coming down the stairs of this 14th century hotel and he always said good morning. For a long time we never knew who the other person was. Later on I was working in this very experimental theatre, dancing and doing mime, and David Allen was actually doing the music. He had a jazz group there; and we had one of Brion Gysin's cut up pieces called "Junk is no good baby".

—"Junk is no good baby" performed by Brion Gysin—

This would be 1961-62. I guess it was 1962.

Q In Paris?

(?) In Paris, yes.

Q And you haven't seen or heard of William Burroughs since?

(?) Oh yes, I last saw Bill in New York about 8 or 9 years ago. He was fine, sure. He was just much the same. Finally got back to America. I'd seen him in London quite frequently. He once gave me some very good advice. He said that I should get a pin-stripped suit, a bowler hat, an umbrella and disappear into the crowd.

—"Captain Clark welcomes you aboard"—

WSB Brion Gysin, this is Brion's idea, a painters idea essentially, he said writing is 50 years behind painting and he simply applied the montage method (this is very old hat) applied to painting at that time, to writing. As I pointed out the montage method is much closer to the actual acts of perception than representational painting. So that's it. Life is a cut up. Every time you walk down the street or even look out the window your consciousness is caught by random factors. And it was a question of bringing that back into writing. That was the point of the cut up, and making the cut explicit with a pair of scissors.

Q And as far as tape recordings were concerned, now is the same thing going on? If I listen to the record that came out recently ("Nothing Here Now but the Recordings" Industrial Records IRO016) you did a quite fascinating cut up with a news bulletin. Now was that just a news bulletin that happened to be around at the time, or did you wait to find a reasonably interesting news bulletin.

WSB No. No. No, no, no, when you're doing that sort of cut up, you're doing news bulletins it's very, I think it's rather important to use what's there, you don't necessarily wait at all.

—"Handkerchief Masks" - news cut-up—

Q What's the difference between the cut-up and the fold-in technique?

WSB Non essentially. The fold-in technique is simply a simple way of doing a cut up. You just fold a page and read across, just as you read across columns in a newspaper. There are any number of ways in which you can randomize your material or cut it up. And that's just one of them. There's no difference.

—"The Total Taste is here" - news cut-up—

Q With the cut -up technique, have you used your own prose and cut that up?

WSB Oh all the time. Very frequently.

Q Did that occur in those early three books? In 'Ticket That Exploded', 'Soft Machine' and 'The Naked Lunch'.

WSB There were no cut-ups in 'The Naked Lunch' as such. Non. It would never have occurred to me to actually cut up with scissors. That was Brion's idea. And all those early experiments, the first experiments, are in 'Minutes to Go'. Now, er, so the books would be 'Nova Express', 'The Ticket That Exploded' and 'The Soft Machine', that had a lot of cut-ups in. Perhaps too much.

—"William S. Burroughs reading—

Q When did you actually become interested in William Burroughs per se?

GPO In 1965 the school I was at, the english teacher, who we called 'Bogbrush', was a strange guy. He didn't seem to have much interest in anything, and then one day he came up to me and said "I think you'd like these books by this American guy called Jack Kerouac. There's one called 'On The Road'. I think if you read that you'd really like it." So I got my father to find it for me, and I read that, and through that discovered that some of the

characters were real people, one of whom was William Burroughs. I found 'Dead Fingers Talk' in a paper back in a motorways service shop and I bought it. I used to go out lunch times from school and walk round in the local park and read it out loud and I used to think it sounded really good read out loud. At that point I didn't know he did readings or anything. I told friends about it and it just grew from there. I used to try and get more books by him.

Q When did you actually first hear Burroughs reading?

GPO About 1967. Somebody had a copy of "Call Me Burroughs" on ESP disc, which they wouldn't let me buy off them, and I still haven't got a copy.

Q So OK, there's the interest and aware of the fact that he did tapes, so what's the next step?

GPO Well the next step was that in 1972 I was given a copy of File magazine from Toronto which had a section, the yellow pages, with requests for images from lots and lots of artists and writers from all over the world. The Image Bank request list. And I was looking through it and noticed William S. Burroughs, Duke Street, St. James, and his request was for "Camouflage for 1984". I thought, "Oh, he won't still be at this address, but still I'll send something anyway," and so I sent him a small booklet of about 30 pages with each page was hand drawn calligraphic collages, and it was called 'To do with smooth paper'. I was really shocked a week later I got a postcard back, which said "Thank you for the smooth paper, William S. Burroughs." Shock, horror and excitement all at once and I thought "Wow, he really exists, and he writes back too." So then I sent him a shoe box with a wax cast of Donovans left hand minus the thumb. The story of how I acquired that isn't all that important. I sent him that with 'Dead Fingers Thumb' written on the box, and he liked that too. And then, just after that, I was moving to London so I was coming down every now and then, I had a friend who I stayed with and I gave that phone number to Burroughs in a letter. He rang up and said to this guy, "Hi there, this is William S. Burroughs here, I wanna talk to Genesis P-Orridge", and he said, "Oh sure, piss off", and put the phone down. When I came down to London a couple of weeks later, he said, "Some stupid bloke rang up pretending to be William Burroughs, so I just put the phone down on him", and I said, "Oh that probably was him, he's got this number". He said, "It wasn't". I said, "Yeah". He says, "Oh shit! And I've always wanted to meet him and talk to him, and the one chance I get I go and put the phone down on him". So I sent yet another letter to Burroughs saying now what was the phone call about etc, and he, I don't know how, I can't remember whether it was a phone call or a letter, but anyway it was arranged that I should come to London, ring up from the railway station and he would pay for a taxi cab for me to go round to his flat to meet him. Which is what I did. That was in 1973.

—"United" by Throbbing Gristle—

Q So once this contact had been started it was fairly obvious that when Industrial Records set up, at the back of your mind you'd always been vaguely interested in doing something with the tapes. Is that fair? Is that a fair analysis of what happened?

GPO Yeah. I thought of doing the l.p. in 1973. It was about the first thing I suggested to him when I met him, and I wrote him letters suggesting it again and again and again for the following eight years, and then suddenly James Grauerholz wrote back and said OK. Just when I thought he was never going to do it.

Q How much control did you have over the material that's on the album? Is that a William Burroughs selection, or a James Grauerholz selection, or a Genesis P-Orridge selection.

GPO It was a Peter Christopherson and Genesis P-Orridge selection. We had total control over what was on it.

Q Having a look at the album itself there's a lot of sounds on the first side of the album that sound like TG. Is that right?

GPO Well, you could say that it's inevitable that as we were selecting, the kind of sounds that we like would have priority over what appeared on the master tape. But erm, I think that's interesting that as we'd never heard those tapes until we'd been going as TG for what, five years, that our application of what we understood his theories to be, with our music was in fact very close to his application with tape recording machines.

Q You mean to say they are not tg recordings. Those waves of noise between certain tracks write at the very beginning of the first side.

GPO Everything on there is exactly duped off the original tapes from 20 years ago or whatever, and all the noises on it are noises that he and Ian Summerville deliberately generated using short wave radios and feedback and random sounds like the one now. Environmental sounds. Sometimes if you listen very carefully you can hear people walking about in the background talking and typewriters and people on mopeds going past outside the window.

—"The Saints Go Marching Through All The Popular Tunes"—

Q Tell me a little about ^{who} Hassan i Sabbah is, or was, and why he became so interesting to you.

WSB Hassan i Sabbah, some people actually think that he's one of my characters, they don't realize the historical facts. Hassan i Sabbah was a member of the Ismaelian sect. They were very much persecuted by the orthodox Moslems. The Ismaelian sect depended on a direct visitation from a spiritual entity known as the Imen, the leader saw the Imen and that made him the leader. It was something apparently you couldn't fake. You'd done it, You'd done it and everybody knew it. Now he was a friend of the poet Omar Khayyam and, er, some sultan. They went to school together and the idea was that if any of them achieved any sort of position he would help the others. Well one of them did actually become a sultan and Hassan i Sabbah got a job with accounts or something, and some enemy got in and shuffled his accounts around, cut them up so they didn't make any sense! (Laughter). He had to flee for his life and he went to Egypt. It was in Egypt that he learned some secret which enabled him to control his Assassins at a distance. So that he could give the word and they say that he could reach as far as Paris. There's not much material on him. In many ways he was unique, well there was also; the Kalif Haakin (?) was also an Ismaelian and I think he was, yeah he was after Hassan i Sabbah. Well he's one of the few real Tyrants who never had a bodyguard. He would ride on a donkey all around Cairo. No bodyguard at all. Nobody ever laid a finger on him. In the end he set off, there was a riot going on that he had instigated, the whole city was in flames and complete confusion. He rode out into the desert with a donkey and a slave. They found the donkey dead and the slave dead, they never found him. Killed by him obviously. And of course the Ismaelian cult still exists and the present presumed descendants of the Old Man of the Mountain are the Omar Khan, very unworthy descendants I would say. Now their claims to be descendants of the Old Man of the Mountain are pretty flimsy, but they are backed by the British, for political reasons, who upheld the genealogy, and so they became er, they are the heads of the present Ismaelian cult, which, what, I don't know what in the hell they do but I remember pictures of the Omar Khan. They weighed about 300lbs. and they had er, to balance his weight in jewels and gold. In that case bulk was a decided advantage.

---"Last Words Of Hassan Sabbah" extract---

WSB So there's a very little known about him actually, he left no written work, no written words at all. The Assassins were trained in Alamout, which was a fortress in what is now Iran, northern Iran. It's still there. Brion has been there. He says it's obvious that no more than, at most, 200 people could have lived there. Now he has sat there and various moves were made against him. He didn't make a move until a move was made against him. Usually there's one General that went up and laid siege to Alamout and he woke up and found a dagger under his pillow, and he lifted the siege. You will recognize this; exactly the same gimmick, of course, as the horses head in the 'Godfather'. It's very much more frightening to let someone know that you could kill them than to actually do it. So er, he is a unique figure actually.

Q What was the attraction as far as you were concerned, because you actually invoke him in Nova Express and particularly in that final reading on the new album, he is invoked a couple of times. Now why the invocation, just an appealing character?

WSB Much more than that. "Nothing is true but everything is permitted", were his last words. Now this of course means that at a certain point everything is perceived as illusion and therefore everything is permitted. The whole Assassination method was unique, you see he'd have someone planted. Like there was a General about to organise a campaign against Hassan i Sabbah. An old gardener who worked in the garden for 10 years killed him with a sythe. One of Hassan i Sabbah's men. Now he got the word to them nobody knows, but he did. Some sort of telepathy perhaps. Well I found the whole concept of Assassination on that basis very much er, very congenial. In other words to get out of this mess you've got to kill. Remove obstacles.

Q And not only that, but if you can do it without any obligation or any blame being placed upon you at all then you're in a situation where, as his last words say, everything is possible.

WSB Yes of course, well the blame, the blame was, everybody knew who did it but they couldn't touch him. He had put himself in no effect position, where he could effect others they couldn't effect him.

---"Last Words Of Hassan Sabbah" extract---

Q To me the highlight of the whole album is "Last Words Of Hassan Sabbah" and I think the reason for that is that Williams voice as it exists is perfectly suited for what the "Last Words Of Hassan Sabbah" is about. There is something quite horrendous, quite fearful about the whole effect that's actually created on that. Do you agree?

GPO Well yeah, that's why we put it on the record and that's why it's the last section

because it seemed that this was 20 years ago and yet the things that are being talked about are what are happening on the streets of London and Manchester, everywhere, today. And, that's the other thing I feel very strong about this album, that although it's a document of a period mainly 20, 15 years ago, it's in fact very contemporary and modern, and certainly relevant to a lot of people and hopefully will direct a lot of people into experimenting with their own mind and their own forms of expression. So it's like a note book for young people to remember what you can do instead of accepting the techniques that they've been handed down.

Q Have you been actually keeping, conscientiously keeping, all the tapes you've made over the years, or has somebody started to draw them all in from diverse sources?

WSB No. I was very very sloppy with them, they were just in a box these tapes that I'd made. James and Genesis P-Orridge went through and made the selections. No, they were not well kept, they were not in any sense catalogued or filed, just written on them what was supposedly on the tape, like 'Tangier, Street', 'Paris, Street', I made a lot of street recordings. I haven't done anything with tape in years now. I haven't the time. I just have a little cassette recorder. James tapes all the readings. We have tapes very carefully filed now, that he has made.

Q Now did you actually come into contact with Genesis?

WSB I lived in London in the early 70's. I think he wrote me some letters, and then he came to see me and I saw him several times. He got in touch with me again when I was in America. Then he'd started this Industrial Records, and apparently doing pretty good. So he came over and as I say he and James spent about a month putting this record together.

Q Are you happy with the selection? Do you think it's a reasonable cross-section of your work at that particular time?

WSB Yeah. Remember that these are not artistic works at all. They are sort of experimental tapes. Yes, I think they did a very good job.

---"Outside The Pier Prowled Like Electric Turtles"---

Q Can you tell me a little bit about who Brion Gysin was and who Ian Sommerville was? GPO Well Ian Sommerville was, as far as I understand it and it's not talked about so much, but he was definitely one of Williams lovers for a period of years. He met them, I believe, in Paris and he was a young good looking student of electronics who worked with computers. I think he actually was one of the first computer programmers and also was interested in tape recorders. He was the technical connection that made these experiments feasible. Without him they may never have happened. He actually thought of many of the variations, like throat mikes, he thought of and the backwards tape and lots of the other affects were added by him or suggested by him to William. But it was Brion Gysin who actually did the first tape recorder cut-ups. He was living in 9 rue Cit-le-Coeur, which was the beat hotel, and it was him while cutting through some paper with a scalpel to make pieces of paper the size he wanted to do drawings on, also cut through the newspapers underneath and when he re-arranged those bits of newspaper he idly noticed the whole cut-up effect. Then went rushing downstairs to William and said, "look! Look! Listen to this", and that's how the whole thing began. And that was what William immediately recognised as the solution to his whole problem of writing and he's always made a point of trying to remind people that Brion Gysin was the instigator of nearly all the techniques that he is famous for. He didn't actually invent any of them. Brion did; and although he keeps putting it in the front of his books and he always tries to mention it in interviews and he insisted that in the sleeve notes of the album I made it very clear that Brion thought of everything, people still tend to think that Williams the one and who's this Brion Gysin. In fact Brion Gysin is the guy who connected William to magic and alchemy and certain of the drug ideas and Moroccan music. Everything.

---reading---

(?) Well I knew what William Burroughs was doing and it was reading his talking about what he was doing in the Paris Review, that seemed to make it possible to make an ambitious work of something that I thought was fooling around. One always thinks one's this kind of person doing this kind of thing and one does this other kind of thing as fooling around. The problem of my life is whenever I've fooled around with something it becomes almost instantaneously part of my profession.

Q So you didn't take it terribly seriously, it was something to, it was dilitantish initially.

(?) Yes, very very much so.

Q And then it suddenly became more interesting and more interesting?

(?) Well yes, I realized that not only could you cross things out and leave yourself with poems that were better than those you would write if you were writing poems from scratch,

because you were standing on somebody else's shoulders, but also you could feed into the spaces that you'd left by cancelling things out the kind of imagery you were interested in which supported those poems. In other words you were producing an illustrated book in an instant.

Q What do you, I mean how do you actually regard Burroughs come Brion Gysin's notion of cut-up? Do you think it's valid exploration of language?
(?) There's only one criteria for judging, that's results. Are the results any good? I've read bits of Burroughs that are very illuminating. Something happens that's quite magical, I mean, I suppose some of Yeats' wives automatic writing was enough to start him off with what ended up being his final philosophy. That's because he used it and I suppose Burroughs doesn't leave things as naked as he always says he does, like everybody else. You just don't do it because you're a craftsman and even in the tumbling of the pieces of paper as they go down onto the ground, I mean there's a kind of flick of the wrist that is an artists flick of the wrist rather than any nit-wit letting pieces of paper fall and that plays a part: knowing the kind of material to cut up must be very important.

—Reading—

Q Have you ever actually met Burroughs?

(?) I've only met Burroughs extensively, I mean rather than see him as a person in a suit and a hat on the other side of the room at a party, I met him once very formally. I made an appointment to see him because I wanted to see what he thought of this work part of which derived from things that he'd said. I went to see him in his rather spartan Duke Street apartment. You go in this very affluent set of chambers and there's his with just a table and a chair, there didn't seem to be a drink or refreshment in sight. That was one of the longest conversations, longest unbroken conversations, I've ever had with anybody and certainly one of the most hardworking, where you really had to be rigorous all the time because there was a man who was questioning every kind of half definition that you were sliding into. He made very good criticisms of the book as it had gone, and this was quite early, about 1968, I hadn't done very much of it and he made very valid criticisms. I thought that it stooped too easily into the romantic mode of the original instead of finding something a little harder grained and so his criticism is buried somewhere in the book as it stands now, and I suppose gets more and more buried into it as the book goes on. I mean I certainly responded to that criticism. It was very valuable.

Q When you do readings, and I'm thinking back to the record with the early section of Nova Express on it, do you actually read directly from your own work, or do you improvise? Because it strikes me that that's a form of improvisation.

WSB I read directly from my own works. It may be from memory but those are quite as carefully rehearsed as a stage performance. Every word is rehearsed a bit. I read something that doesn't sound right, it's got to be changed, it's got to go out.

Q So in fact you're an entertainer and a writer at the same time. Do you like being an entertainer?

WSB Well er, I enjoy it. I wouldn't do it unless I had to. I never gave readings until I came back to America see, my readings date from 1973. Never did readings before that. I started to do it and found that I could do it well and enjoy doing it. I enjoyed the audience response. It developed into something that is about half my income at the present time. It's been very beneficial, lots of things that you have to do, you enjoy them and it's a good thing that you did have to do them. But they are very definitely performances and very carefully rehearsed performances.

—William S. Burroughs reading—

Q The 20th Century to many people is a sort of vision of hell, as being mass extermination of people on a level thought absolutely unprecedented in any previous century. We have developed a kind of industrial society, yet it now seems to be seriously out of hand. Cities are obviously getting to big for themselves, they are creating internal pressure and tensions. Do you think that is central to what you have been writing about all the way through?

WSB It's my feeling that the chaos we see reflects a biological crisis of which very few people are aware that it's there. I mean the end of the line for this species. Remember that all species go so far and then they don't go beyond that, there comes a point where they mutate or die, change or die, and I think that the human species is getting very close to this point. This knowledge which they have, which everybody has of this biological crisis, is reflected in the chaos that we see.

THANKS TO GAIL MURPHY.

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For 28DM you can be the owner of one of only 50 SPK tape packages. Coming in a sealed plastic bag you get 2 TDK SA C90 cassettes and a booklet of information on SPK. The tapes are recordings of the following performances: Berlin 19.11.82, Hamburg 26.11.82 and Wiesbaden 2.12.82.

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GENESIS P-ORRIDGE & STAN BINGO; What's History. This was recorded in Gen's bedroom, 14 January 1981. It was intended as a blueprint for Psychic TV music. Mainly instrumental 40 minute track.

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NICOLA FRANGIONE, Via (rtigara 17, 20052 Monza, Italy.

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